

# 2<sup>th</sup> Street Rag

by  
EUDAY L. BOWMAN



# 12th STREET RAG

EUDAY L. BOWMAN

Arr. by C. E. Wheeler

Slow

Slow Fox Trot Arrangement'

Slow

r.h.

mf

V

V

V

V

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This page contains the musical score for the 18th Street Rag, page 3. The score is written for piano and features a variety of musical notations including eighth notes, sixteenth notes, and chords. The key signature is B-flat major (two flats). The score is divided into six systems, each with a treble and bass staff. The first system shows a complex rhythmic pattern in the right hand with many beamed notes. The second system continues this pattern. The third system introduces a 'cresc.' (crescendo) marking in the right hand and a 'mf' (mezzo-forte) marking in the left hand. The fourth system features a 'mf' marking in the right hand. The fifth system shows a change in the right hand's melody. The sixth system concludes the page with a final chord in the right hand and a sustained bass line in the left hand.

18th. Street Rag 4

4

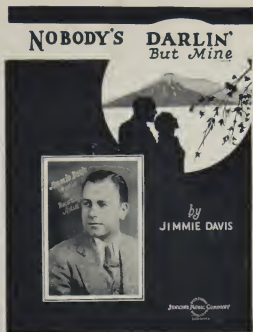
The musical score is written for piano and consists of six systems of staves. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. The notation includes various musical elements such as chords, scales, and a TRIO section. The first system shows a melody in the treble clef and a bass line in the bass clef. The second system continues the melody and bass line. The third system introduces a TRIO section, marked with a 'TRIO' label and a 'f' (forte) dynamic. The fourth system continues the TRIO section. The fifth system shows a change in the melody and bass line. The sixth system concludes the piece with a final chord.

This musical score is for a piece titled "19th Street Rag 4". It is written for piano and features a complex, syncopated melody in the right hand and a supporting bass line in the left hand. The key signature is B-flat major (two flats), and the time signature is 4/4. The score is divided into six systems, each with a treble and bass staff. The first system includes a page number "5" in the top right corner. The second system features a key signature change to E-flat major (three flats) in the first measure. The third system returns to B-flat major. The fourth system continues in B-flat major. The fifth system includes the marking "cresc." (crescendo) in the right hand. The sixth system begins with a key signature change to D-flat major (three flats) and includes dynamic markings: *f* (forte) in the first measure, *mf* (mezzo-forte) in the second measure, and *ff* (fortissimo) in the final measure. The piece concludes with a "Break" section marked with a double bar line and a repeat sign.



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### NOBODY'S DARLIN' BUT MINE

By JIMMIE DAVIS

Time begins  
Put capo on the first

From me that you will love or he no but y's  
Prom-ise me that you will love or he no but y's  
eath-er be some-bod-y's darlin' Than a poor boy that

Back to and come back to and come back to and come  
dar-lin' but more mine, mine, mine  
no-bod-y knows.

*Violin, whistling or instrumental solo.*

\* Letters over diagrams are names of the chords as originally key and are adaptable to B-flat and C major.

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### WHEN IT'S NIGHTTIME IN NEVADA

CHORUS

When it's night-time in Nevada I'm dream-ing of the  
old days on the prairie and you I miss you when the  
camp-fire is gleam-ing And I won-der if you miss me

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